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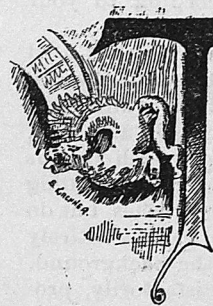
THE DECORATOR AND FURNISHER.

ment that the greater part of each object can be clearly seen. The illustration of a Louis Seize Drawing-Room in the present issue of our journal gives an excellent idea of what the general style of the competitive drawings should be. We were only too glad to accept so admirable a proposition, and to put it into practical shape for the benefit of our readers, as we are in full sympathy with such an effort to encourage the exhibition of practical knowledge in particular styles of decorative treatment. Too little is known by those who regard modern art productions purely from the manufacturer's standpoint, of the actual designer, and one object of the prize competition is to bring the actual, or possible, designer of good work into immediate contact with the prospective employer of his services, as well as to stimulate and incite the public in general to demand purity of style in their house furnishings. The aim of the competition is to elevate the position of the decorative artist, as well as to create a desire on the part of the public for appropriate and effective designs in the prevailing styles of household furnishings, by an exhibition of rooms conceived, constructed and decorated in accordance with the methods and tastes of a stated period.

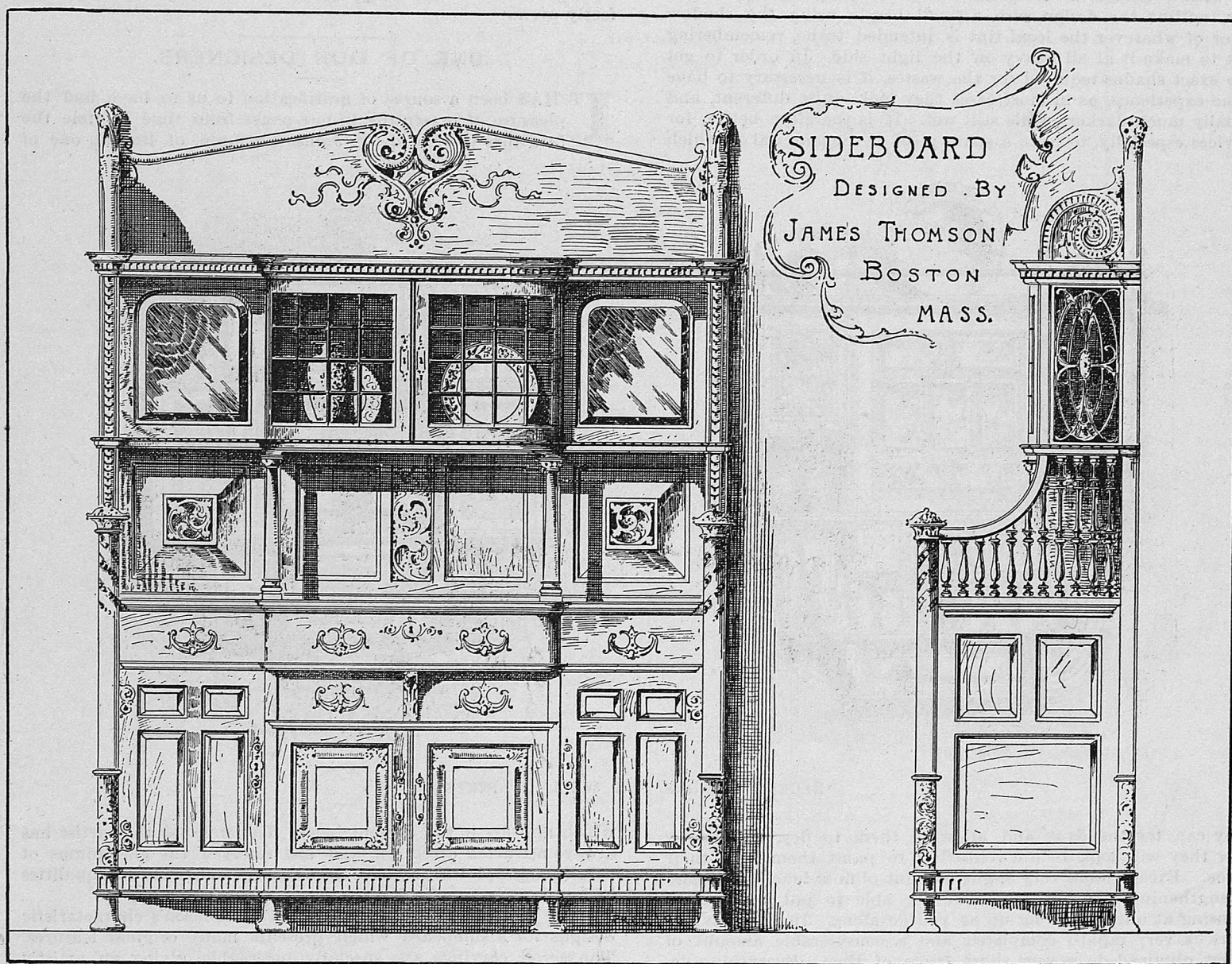
To those who have become sated with the wild straining for original effects, which are boldly stated to be based on no style,

TAPESTRY PAINTING ON SILK.

BY MAUDE HAYWOOD.



HE taste for tapestries painted with the Grenie liquid dyes still appears to be steadily increasing, and apart from the hangings and screens, usually decorated with some pictorial scene, there is a considerable demand for pieces suitable for the upholstering of chairs, sofas, etc., treated in the Louis XVI. style, or with conventional or ornamental designs. These can be and frequently are painted upon the woolen canvas, the colors being fixed by the action of steam, according to the method given in a series of instructions already published in THE DECORATOR AND FURNISHER. But another, and for many purposes preferable, material to use, is a silk canvas, which has not been so very long obtainable in the American market. It comes in two colors, pure white and the shade called sometimes *café au lait*; it is



This competition cannot fail to be interesting and instructive, and we trust that designers of merit will grasp the opportunity to put themselves into communication with those whose appreciation can be expressed in practical shape.

THE process of producing patterns in oil cloth, which itself is composed of jute, is to spread evenly on the surface two or more coats of paint by means of distributing machines, steel blades connected with which regulate the depth of the respective coats, and then impressing the surface with separate maple blocks bearing the designs in relief, these being first pressed against pads smeared with color. By means of stencils the portions to be impressed by the blocks coated with glue and sand, and a rubber is applied to reduce these materials to smoothness. The size of the pieces is usually 50 square yards. At various stages they are hung on large and lofty racks to dry. One factory has a rack capacity of 11,000 yards.

fifty inches wide and costs six dollars the yard. It is perhaps hardly necessary to say that for covering furniture the rib of the silk must always run across, and never up and down. The colors can be steamed as on the wool, and so be made entirely permanent.

Perhaps the daintiest effects are obtained when the decoration is in the Louis XVI. style, pastoral scenes or cupid subjects, combined with the delicate scroll work, garlands, twisted ribbons, medallions, etc. For a white and gold room, the white canvas would be chosen, but for ordinary apartments the other is usually preferred. In designing a suite of furniture, avoid, if possible, putting figures upon the seats of chairs or couches, reserve them for the backs, and use instead ornamental devices and decorative fancies, abundant suggestions for which will be found in the work of the era of which we are speaking.

Of course, it is by no means suggested that an artist should confine himself to a single style of decoration. Other periods are fruitful in ideas that can be used in individual cases, according to their requirements. Rich Renaissance scroll designs, taken

THE DECORATOR AND FURNISHER.

from the architectural detail of ancient buildings of the Old World, are particularly capable of very effective treatment. Best of all, where opportunity offers, copy the veritable woven tapestries, either exactly, or else adopt merely the underlying principle of their design, modifying and altering according to your own fancy or as you may feel it necessary.

The manner of painting is somewhat different to that used in working upon the wool. It is not necessary to scrub the colors in so hard, although they should be laid in quite wet. Usually it is best to outline the subject pretty clearly and then, when that is perfectly dry to tint in the coloring, which in this work it is particularly desirable to keep very delicate, avoiding harshness or crudity. Use the ordinary tapestry brushes, but do not choose the stiffest of them. Do not cover the canvas entirely with the dyes, but allow the silk itself to form the background.

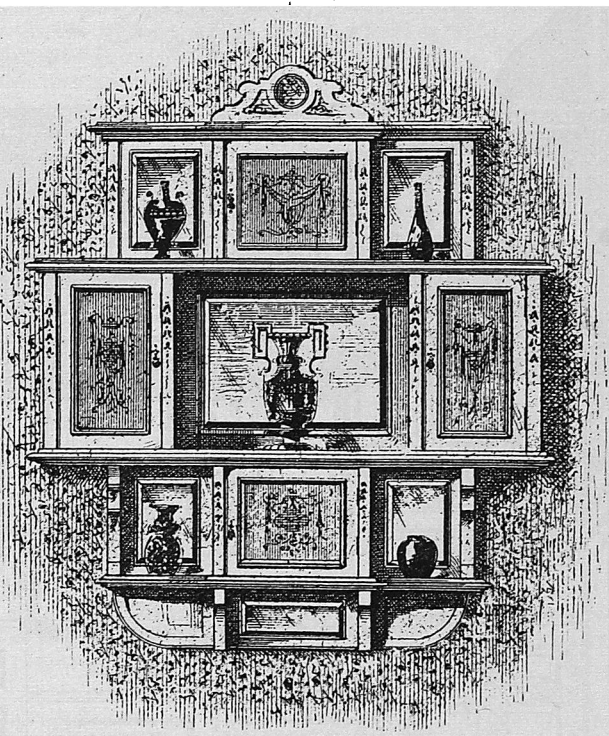
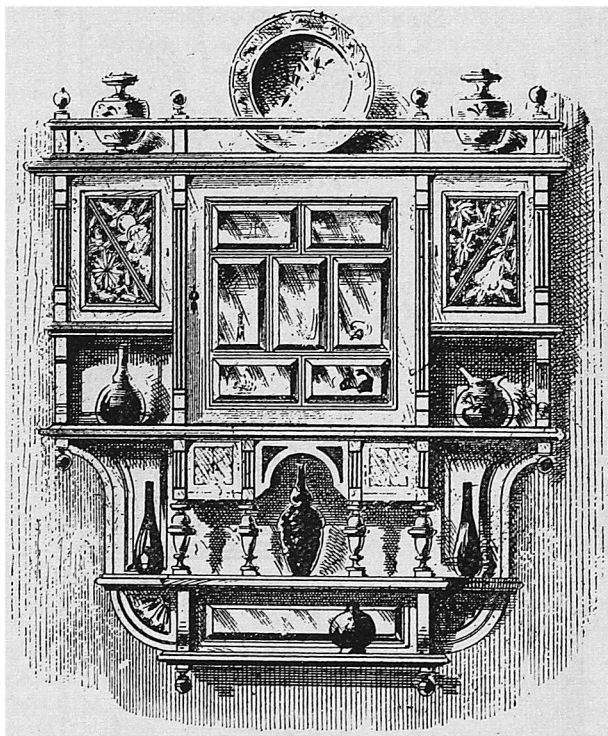
To transfer your subject on to the canvas satisfactorily, proceed as follows: Sketch the design on a sheet of rather thin manilla paper add perforate it, omitting any detail which in pouncing it on, would be likely to become blurred. Use a pounce-bag made of half powdered charcoal and half powdered burnt sienna, and be careful, while obtaining a clear outline, not to get on too much of the pounce-powder. Instead of drawing it on with a crayon, as recommended in working on woollen canvas, outline the design with a small brush, using the shadow color of whatever the local tint is intended to be, remembering not to make it at all heavy on the light side. In order to get the exact shades required for the wastes, it is necessary to have some experience, as in most cases they look quite different, and usually much darker, while still wet. It is therefore better, for novices especially, to have a spare piece of the material on which

the same as upon the wool, except that the red and green are better mixed instead of applied separately, and extra care must be taken not to get any part too dark or strong, as mistakes cannot be rectified nor color removed by means of the penknife, as upon the woollen tapestries. Perhaps it might be advantageous to repeat the directions for flesh painting. Mix first the green with indigo and yellow, making it considerably yellower, when painting on the tinted than on the white silk, otherwise it is apt to dry up too purple. To the green add sanguine until the desired shade is obtained, that is, when neither color predominates. With this put in the dark markings and shadows of the face, hands, etc., and allow it to become thoroughly dry. For the local wash, prepare in a small glass or cup two-thirds medium and one-third water, with a very little sanguine, keeping it extremely light and delicate. If the flesh tint should be made in the least too strong, the piece is very easily spoiled. Lay it on evenly, thoroughly covering the material wherever it is to be applied. When this is still slightly moist the half tones can be painted into it and a little porcelain worked into the cheeks; when quite dry the deeper shadows and markings may be accentuated where necessary.

The canvas should be stretched preparatory to painting upon it, but not drawn at all tightly, and the rib must be kept perfectly even.

ONE OF OUR DESIGNERS.

IT HAS been a source of gratification to us to have had the pleasure of presenting in our pages from time to time the furniture designs of Mr. James Thomson, of Boston, one of



RECENT DESIGNS FOR WALL CABINETS.

they can try the dyes, and allowing them to dry, see exactly how they will look before venturing to paint them into their piece. Except for a very slight amount of final touching up and strengthening in parts, you should be able to put in the right coloring at once, finishing up as you go along. In this way the work is very rapidly completed, and a considerable amount of effect obtained in a very short space of time. Everything depends upon the quality of the drawing, and the taste and judgment displayed in mixing the tints. A few hints on this point may prove acceptable. For gold, use Indian yellow, with brown and yellow mixed for the shadows and outline, of course always adding the medium sold with the colors. A good general wash for green is made of ultra-marine and yellow; for blues, use ultra marine with a very little emerald green, cautiously added, as the latter is very apt to assert itself unpleasantly; for old pink, take ponceau and a little yellow for the wash and shade it with ponceau and brown, taking care not to get this last too strong and heavy. The various combinations of colors suitable according to the requirements of the especial work in hand, can of course be multiplied indefinitely, and to a great degree it is impossible to give any fixed rules, so much must depend on the individual taste and feeling of the artist. The actual colors used in making a tint is of less importance than the manner of mixing and applying them, the least amount more or less of one pigment making sometimes all the difference in the world to the effect. With precisely the same palette, what a difference there may be between the productions of two workers we all know only too well. The painting of the flesh upon the silk is almost

which appears in the present issue. The work of this artist has always attracted attention, and has received the encomiums of furniture people throughout the country for its artistic qualities and eminently practical character.

We publish on page 113 one of Mr. Thomson's characteristic designs for a sideboard which presents many original features. The scroll carvings are specially noticeable, giving an artistic finish to the cabinet work.

If it is a truism that "Imitation is the sincerest flattery," then Mr. Thomson should feel especially honored, as no designer's work has been more extensively copied during the past ten years. Nothing appeals more forcibly to a practical furniture man than the selling qualities of a piece of furniture. He it is who appreciates the fact, often overlooked by the manufacturer, that artistic merit, while a very important consideration, will not alone insure a ready appreciation or prompt sale.

We are pleased to be able to announce that we have perfected arrangements with Mr. Thomson that will insure the publication of one or more of his admirable sketches each issue.

OF suits of furniture for special rooms, many of those for sleeping apartments display much originality combined with fine taste. Any approach to cumbrousness in such furniture has long been avoided by our furniture men. Some of these suits may be designated as pretty, coquettish and elegant. Fire-gilt brass contributes no indifferent share to the general effect of cheerfulness aimed at, as well as translucent hangings with delicately colored designs.